

## EVERYMAN.

*ff* O false Good, curs - ed thou be! Thou  
*p* same.... wise!.... *mf* Mar-ry,  
*p* same wise! *mf* Mar-ry,  
*p* same wise! *mf* Mar-ry,  
*p* same.... wise!... Mar-ry,

53 traitor to God,..... thou hast de -  
 thou brought thy - self..... in care,  
 thou brought thy - self..... in care,  
 thou brought thy - self..... in care,  
 thou brought thy - self..... in care,

53 *ffp*

ceiv - ed me,..... And caught me in thy

Where - of I am glad,.....

Where - of I am glad,.....

Where - of I am glad,.....

Where - of I am glad,.....

Where - of I am glad,.....

*p*

8

snare.

*p* *sf* *ff*

I must needs laugh, I.....

*p* *sf* *ff*

I must laugh, I.....

*p* *sf* *ff*

I must needs..... laugh, I.....

*p* *sf* *ff*

I must needs laugh, I.....

8

*p* *Tempo I.* *pp*

.... can - not..... be, sad.....

.... can - not..... be sad.....

.... can - not..... be sad.....

.... can - not..... be sad.....

8

*p* *Tempo I.* *pp*



54

54

*pp*



## Presto agitato.

First system of piano accompaniment. The right hand features a series of rapid, ascending and descending sixteenth-note passages. The left hand provides a steady, rhythmic accompaniment with eighth notes. The dynamic marking *ff* (fortissimo) is present.

Second system of piano accompaniment. The right hand continues with rapid sixteenth-note patterns. The left hand features a more complex, syncopated rhythm. The dynamic marking *ff* is present.

Third system of piano accompaniment. The right hand has a melodic line with some rests, while the left hand continues with a rhythmic accompaniment. The dynamic marking *ff* is present.

Fourth system of piano accompaniment. The right hand features a melodic line with some rests, while the left hand continues with a rhythmic accompaniment. The dynamic marking *ff* is present.

Fifth system of piano accompaniment. The right hand features a melodic line with some rests, while the left hand continues with a rhythmic accompaniment. The dynamic marking *ff* is present. The tempo marking *stringendo* is present.

Sixth system of piano accompaniment. The right hand features a melodic line with some rests, while the left hand continues with a rhythmic accompaniment. The dynamic marking *ff* is present. The tempo marking *molto accel.* is present.

Seventh system of piano accompaniment. The right hand features a melodic line with some rests, while the left hand continues with a rhythmic accompaniment. The dynamic marking *ff* is present. The tempo marking *molto allarg.* is present. The measure number 55 is indicated.

Oh! to whom..... shall I make my moan?.....

*molto dim. ed allarg.*

## Nº 3.

## THE APPEAL TO HIS GOOD-DEEDS.

Andante espressivo.

PIANO.

Piano introduction in D major, 3/2 time. The music is marked 'Andante espressivo'. It features a series of chords and single notes in the right hand, with a more active bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

EVERYMAN.

*pp*

Vocal entry for 'Everyman' in D major, 3/2 time. The melody is in the bass clef. The lyrics are: 'I think that I shall ne-ver speed Till that I go to my Good-deed.' The piano accompaniment is in the left hand, with a steady eighth-note pattern. Dynamics include *pp* (pianissimo).

Continuation of the vocal line for 'Everyman'. The lyrics are: 'But, a-las, she is so weak, That she can nei-ther go..... nor speak;'. The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *ppp* (pianississimo).

Recit. a piacere.

*pp*

GOOD-DEEDS. (Soprano Solo.)

*pp*

Vocal entry for 'Good-Deeds' in D major, 3/2 time. The melody is in the soprano clef. The lyrics are: 'My Good-deeds, where be you? Here I lie, cold in the ground; Thy sins have me so sore bound,'. The piano accompaniment is in the left hand, with a steady eighth-note pattern. Dynamics include *pp* (pianissimo).

Recit. colla voce.

## 56 EVERYMAN.

*a tempo*

That I can-not stir. O Good-deeds, I stand in fear; I pray thee,

*pp a tempo*

GOOD-DEEDS.  
Recit.

go with me. I would full fain, but I can-not stand, ver-i-ly.

Recit.

57 EVERYMAN.  
*a tempo*

Good - deeds, your coun - sel I pray you

*a tempo*

GOOD-DEEDS.  
*a piacere*

give me. That shall I do ver-i-ly.

*a tempo.*

*colla voce*

*pp a tempo.*

*p*

Knowledge shall with you a-bide. To help you make that dread-ful reck-on-ing.

*poco rit.*

*a tempo* *p*

KNOWLEDGE. (Contralto Solo.) Know - ledge shall be thy guide,

*mp* Ev - ery-man, I will go with thee, and be thy guide In

*a tempo*  
*dolce*

*poco rit.*

to go by thy side.

thy most need to go by thy side.

*poco rit.*

## 58 SEMI CHORUS.

*p a tempo* *cresc.*

Come with Know - ledge for thy re - demp - tion, Re -

*p* *cresc.*

Come with Know - ledge for thy re - demp - tion, Re -

*p*

Come with Know - ledge for thy re - demp - tion, *mf*

Re - pent with hear - ty and

58 *pp a tempo* *p*



KNOWLEDGE:  
*a tempo.*

*mf* Now go we to- geth - er

*rit. f p* - pent with heart - y and full con - tri - tion. *pp* Re -

*f p* - pent with heart - y and full con - tri - tion. *pp* Re -

*cresc. f p* Re - pent with full con - tri - tion. *pp* Re -

full con - tri - - - tion. *pp* Re -

*rit. a tempo.*

*p* lo - ving - ly To con - fess - ion, that cleans - ing ri - ver.

- pent.

- pent.

- pent.

- pent.

*pp*



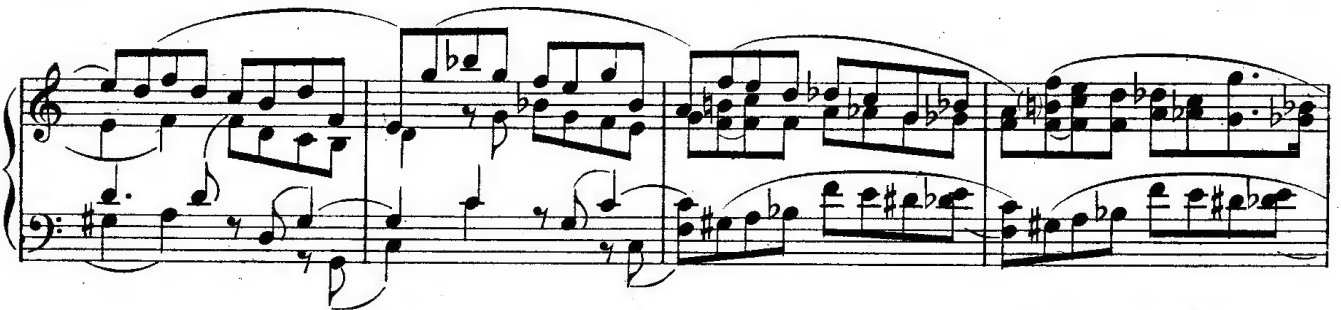
Nº 4. THE SONG OF KNOWLEDGE.

Andante con moto.

PIANO. *p*



59



60 KNOWLEDGE.

*cresc.* *f* O glo-rious



Foun - tain..... that all un - clean - ness doth cla - ri - fy,



## CHORUS.

*f* glo - rious Foun - tain..... that all un - clean - ness doth  
*f* glo - rious Foun - tain..... that all un - clean - ness doth  
*f* glo - rious Foun - tain..... that all un - clean - ness doth  
*f* glo - rious Foun - tain..... that all un - clean - ness doth

*dim.*  
*dim.*  
*dim.*  
*dim.*

*p* cla - ri - fy, Wash from thee the spots of vi - ces un - clean, That  
*p* cla - ri - fy, Wash from thee the spots of vi - ces un - clean, That  
*p* cla - ri - fy, Wash from thee all vi - ces un - clean, That  
*p* cla - ri - fy, Wash from thee the spots of vi - ces un - clean, That

*mp* 61

Re -  
 on thee no sin may be seen.  
 on thee no sin may be seen.  
 on thee no sin may be seen:  
 on thee no sin may be seen.

61

61

- mem - ber thy Sa - viour was scourged for thee, With sharp scourg - es, and suf - fer - ed it

61

*p*

pa-tient-ly. *f* So must thou,

*pp* And suf-fer-ed pa-tient-ly. *p* So must thou,....

*pp* And suf-fer-ed it pa-tient-ly, *ppp* pa - tient-ly. *p* So must thou,....

*pp* Suf - fer-ed pa-tient-ly. *p* So must thou,....

*pp* Suf - fer-ed pa - tient-ly..... So must thou,....

*calando.* *p*

ere thou scape that pain - ful pil - grim - age;

.... ere thou scape that pain - ful pil - grim - age: *p* Know - ledge

.... ere thou scape that pain - ful pil - grim - age;

.... ere thou scape that pain - ful pil - grim - age;

.... ere thou scape that pain - ful pil - grim - age;

*f* *dim.* *p*

**62** *mf ed espress*

In a - ny wise be sure of

keep thee in this voy - age.

**62**

*dim.* *pp*

mer - cy, For your time draw-eth

*mf ed espress*

In a - ny wise be sure of mer - cy,

*mf ed espress*

In a - ny wise be sure of mer - cy,

*meno p*

fast, and ye will sav - ed be..... Ye will

*p*

For your time draw - eth fast, and ye will sav - ed be,

*p*

For your

*p*

For your time draw - eth

*p*

For your

*cresc.*

*piu f*

sav - ed be, Ye will sav - ed be, sa -

*cresc.*

ye will sav - ed be, ye will sav - ed be.....

*cresc.*

time draw - eth fast, your time draw - eth fast, and ye.....

*cresc.*

fast, and ye will sav - ed be, ye..... will sav - ed be.....

*cresc.*

time draw - eth fast, your time draw - eth fast and ye.....

*Ad.*

63 *ff*

- ved. Ask God..... mer - - cy.....

*ff*

.... sa - ved be. Ask God..... mer - - cy.....

*f* *ff*

.... will sa - ved be. Ask God..... mer - - cy.....

*f* *ff*

.... will sa - ved be. Ask God..... mer - - cy.....

*f* *ff*

.... will sa - ved be. Ask God..... mer - - cy.....

63 *ff*

*ff*

*Ad.*

... and He will grant..... tru - ly.

... and He will grant..... tru - ly.

... and He will grant..... tru - ly.

... and He will grant..... tru - ly.

... and He will grant..... tru - ly.

*dim.* *dim.* *molto dim.*

*p* *poco più mosso.*

Ask God mer - cy.....

*pp* Knowledge keep..... thee.

*pp* Knowledge keep..... thee.

*pp* Knowledge keep..... thee.

*pp* Knowledge keep..... thee.

Knowledge keep..... thee.

*p* *pp e poco più mosso.*

.....

*(pp)* *(ppp)*

*attaca.*



## No 5.

## EVERYMAN'S PRAYER TO GOD.

*Largo espress.*

EVERYMAN.

*p*

O e - ter - nal God,.... O heaven - ly

PIANO.

*pp*

Fi - gure,

O Way of Right-eous-ness,.. O good - ly

*pp*

64 *cresc.*

Vi - sion,.... O bless-ed God-head, e - lect and high Di - vine,.....

*cresc.*

*poco accel.*

... For - give.... me my grie - vous of - fence;.....

*poco accel.*

The musical score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into four systems. The first system begins with the tempo marking 'Largo espress.' and the dynamic 'p'. The second system continues the vocal line with the dynamic 'pp'. The third system starts at measure 64 with the marking 'cresc.' and continues with increasing intensity. The fourth system begins with 'poco accel.' and concludes the piece. The piano accompaniment features a steady, rhythmic pattern in the left hand and more complex, flowing lines in the right hand, often using arpeggiated chords and sustained notes.

Here I cry Thee mer - cy in this pre - sence..... O ghost - ly

*piu animato ma non f*

Trea - sure, Ran - som - er and Re - deem - er Of all the world,

Hope and Con - duc - tor, Mir - ror of Joy,..... Found er of

*p ma molto animato e cresc.*

*p molto cresc.*

Mer - cy, Which il - lum - in - eth heaven and earth there - by,

*poco rit.* 66 *a tempo*

*f poco rit.* *f a tempo*

Hear my clam - or - ous complaint, though it late be; Re - ceive my prayers of Thy be - nig - ni - ty.

*mf* *dim.*

*dim.*

CHORUS.  
SOPR. *tranquillo.*

*p* *pp*

When with the scourge man doth him bind, The oil of for-give-ness then shall he find.

ALTO. *pp*

The oil of for-give-ness then shall he find.

*tranquillo* *pp* *ppp*

Allegro agitato. EVERYMAN.

*mf* *f*

Save me from the power... of my

e - - ne-my, For Death as - sail - eth me

67 *molto accel.*

*strong-ly.* *molto accel.*

Knowledge, give me the scourge of Penance, My flesh therewith shall give a quittance,

The first system of the musical score is in 4/2 time and D major. It features a vocal line (bass clef) and piano accompaniment (treble and bass clefs). The vocal line begins with a whole note rest, followed by a half note G, then a half note F#. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

*Allegro con dignita.*

God. give me grace!

CHORUS.

Ev-ery-man,..... God give you

Ev-ery-man,..... God give you

Ev-ery-man,..... God give you

Ev-ery-man,..... God give you

The second system continues in 4/2 time and D major. It features a vocal line (bass clef) and piano accompaniment (treble and bass clefs). The vocal line begins with a whole note rest, followed by a half note G, then a half note F#. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The chorus section begins with a half note G, followed by a half note F#, then a half note E, and a half note D.

*Allegro con dignita.*

Ev-ery-man,..... God give you

The third system continues in 4/2 time and D major. It features a vocal line (bass clef) and piano accompaniment (treble and bass clefs). The vocal line begins with a half note G, followed by a half note F#, then a half note E, and a half note D. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

68 *(maestoso)*

O..... e-ter - nal

time and space!

time and space!

time and space!

time and space!

time and space!

68 *(maestoso)*

The musical score for measures 68-72. The top staff is a bass line with a fermata and a melodic phrase. The middle staves are vocal parts with lyrics 'time and space!'. The bottom staves are piano accompaniment with a rhythmic pattern of eighth notes.

*(sempre f)*

God,..... Ran - - som - er and Re -

E - ter - nal God,.....

E - ter - nal God,.....

E - ter - nal God,.....

E - ter - nal God,.....

E - ter - nal God,.....

8

The musical score for measures 73-78. The top staff is a bass line with a fermata and a melodic phrase. The middle staves are vocal parts with lyrics 'God,..... Ran - - som - er and Re -'. The bottom staves are piano accompaniment with a rhythmic pattern of eighth notes.

deem - er of all the world,.... Hope and Con-duc - tor,

*p cresc.* Ran - som - er and Re-deem - er, Hope and Con-duc - tor,

*p cresc.* Ran - som - er and Re-deem - er, Hope and Con-duc - tor,

*p cresc.* Ran - som - er and Re-deem - er, Hope and Con-duc - tor,

*p cresc.* Ran - som - er and Re-deem - er, Hope and Con-duc - tor,

GOOD-DEEDS

Ev - - - ery-man,

Mir - ror of Joy,..... Found - - er - of Mer - cy, Which il-lum-in-eth

*p pp* Mir - ror of Joy, Founder of Mer - - - cy, Which il-lum-in-eth

*p pp* Mir - ror of Joy,..... Founder of Mer - cy, Which il-lum-in-eth

*p pp* Mir - ror of Joy, Founder of Mer - - - cy, Which il-lum-in-eth

*p pp* Mir - ror of Joy, Found - - er of Mer - cy, Which il-lum-in-eth

*cresc.*



## 69 Listesso tempo. (♩=♩)

*(sempre f)*

Ev - - - - - ery-man, pil - grim,

heaven.....

heaven and earth there - by.

heaven and earth there - by.

heaven and earth there - by.

heaven and earth there - by.....

## 69 Listesso tempo.

my spe - cial friend,..... Bless - ed be thou.....

..... with-out.... end;... For thee.... is pre-par - - ed the e -



- ter - nal glo - ry, For thee..... is prepar - ed the e-  
EVERYMAN. *p* Wel - come, my Good - deeds; now I hear thy

*sempre dim.*  
*sempre con Ped.*

- ter - nal glo - ry, Bless - ed be  
voice,... I weep,..... I weep,.....

*dim.*  
*dim.*  
*p* *3*

thou, For thee is pre - par - ed the e - ter - nal glo -  
..... now I hear thy voice,..... I weep.....

*p*  
*pp dolce* *3* *3* *3*

- ry, For thee.... is pre - par - ed the e - ter - nal glo -  
.... I weep,..... I weep..... for ve - ry sweet - ness..... of

*p* *rit.*  
*pp* *pp rit.*

## Nº 6.

## EVERYMAN'S COMFORT.

Andante espressivo.  
GOOD-DEEDS.

-ry.

KNOWLEDGE.

Be no more sad, but e - ver more re - joice,

EVERYMAN.

love.

Andante espressivo.

PIANO.

*p sempre legato*

God seeth thy liv - ing..... in His throne a - bove;..... Put on this gar - ment..

... to thy be-hove..... Which with your tears is now all wet.....

71 *pp* ... It is the gar-ment of sor - row,

From pain it will you

*cresc.*

bor - row; Con - tri - tion it is..... That getteth for-give - ness; It

*cresc.*

*dim.*

pleas - eth God pass - - ing well.....

SEMI-CHORUS.

*p* Con-tri-tion it is.....

*p* Con - tri - tion it

*p* Con - tri - tion it

*p* Con-tri - - - tion.....

*dim.* *pp*

*cresc.* *pp*

That get-teth for-give - ness; It pleas-eth God..... pass - ing

*cresc.* *pp*

is..... That get - teth for - give - ness; It pleas-eth God pass - ing

*cresc.* *pp*

is..... That getteth for - give - ness; It pleas-eth God pass - ing

*cresc.* *pp*

... get-teth for-give - ness; It pleas-eth God..... pass - ing

## GOOD-DEEDS.

72 *mf* *p*

Ev-ery-man, wear it for your heal...

CHORUS. *mp*

well..... Con -

well.....

well.....

well.....

72 *pp* *(pp)*

tri - tion it is..... That get - teth for - give - ness;.....

*mp*

Con - tri - tion it is..... That get - teth for -

*mp*

Con - tri - tion it is..... That get - teth for -

*mp*

Con - tri - - - tion it is That get - teth for - give - ness;

*(pp)*

## GOOD-DEEDS.

*dim.*

*cresc.* It pleas eth God, Ev - - ery-man, wear it,..... wear.... it for your

EVERYMAN.

*cresc.* Bless - ed be Je - su,

*cresc.* ... It pleas-eth God..... pass - ing well..... *molto dim.*

*cresc.* give - ness; It pleas - eth God pass - ing well..... *molto dim.*

*cresc.* give - ness; It pleas - eth God pass - - - - ing well..... *molto dim.*

*cresc.* It pleas-eth God.... pass - - - - ing well..... *molto dim.*

*p cresc.*

heal.....

## KNOWLEDGE.

God seeth thy liv - ing..... in His throne a - bove;..

Ma - ry's Son, Now have I on..... true con-tri - tion,

...

*sempre dim.*

... Be no more sad,... but re-joice, God seeth thy liv-ing in His  
Bless-ed be Je-su, Ma-ry's Son,... Now have I on true con-

*dim.*  
*sempre dim.*

73 *pp*  
It is the gar-ment of sor-row!  
throne a-bove;... Be no more  
tri-tion... Good-deeds,  
*dim.* *p* *cresc.*  
73 *pp sempre legato*

*mf*  
Yea, Ev-ery-man, I have it  
sad,... but re-joice!...  
... have we clear our reck-on-ing? clear?  
*mf*



here, I have it here, we need not fear, we

*cresc.*

Then I trust, I trust we need not fear, we

*cresc.*

*dim.*

need not fear, I have it here, we... need not fear....

*dim.*

need not fear, I trust we need not fear. Let us go now

*pp*

74

*p*

I will go with thee, to be by thy side..... God be our

*p*

Go now..... with-out tar-ry-ing; God be thy

*pp e rit.*

with-out tar-ry-ing; I go be-fore,..... God be our

*(ppp) e rit.*



*a tempo*

guide.

guide.

guide.

*a tempo*

*p* Be no more sad.... but re-joyce;..... Ye need not fear,..... *p dim. e rit.* God be thy

*p* Be no more sad but re-joyce;..... Ye need not fear,..... *p dim. e rit.* God be thy....

*p* Be no more sad but re-joyce;..... Ye need not fear,..... *p dim. e rit.* God be thy...

*p* Be no more sad but re-joyce;..... Ye need not fear,..... *p dim. e rit.* God be thy

*a tempo*

*rit.*

75 *a tempo tranquillo*

God be thy guide.

*pp* guide.

*p* Re-joyce, ye need not

*pp* guide.

*p* God be thy guide. Re-joyce, ye need not

*pp* guide.

75 guide. *a tempo tranquillo*

*pp* R.H.

*(pp)*

*pp* Re-joice,..... re -  
*p* God be thy guide.....  
 fear..... *pp* Re-joice,..... re -  
 fear. *pp* Re-joice,.....  
*pp* Re-joice,.....  
*pp* Re-joice,.....  
*poco rit.* - joice, *p* God..... be our *pp* guide!  
 Re-joice,.... re-joice!.....  
*poco rit.* *pp* *a tempo.* God be our guide!  
 joice *pp* God be thy guide!  
*pp* God..... be thy guide!  
*pp* God..... be thy guide!  
*poco rit.* *pp* God be thy guide!  
*a tempo.* God be thy guide!